

THE SIEGE of BELGRADE,

*(an)
Opera*

in Three Acts,

*(As Performed at the
Theatre Royal Drury Lane,*

the Music

*Principally Composed
By STEPHEN STORACE*



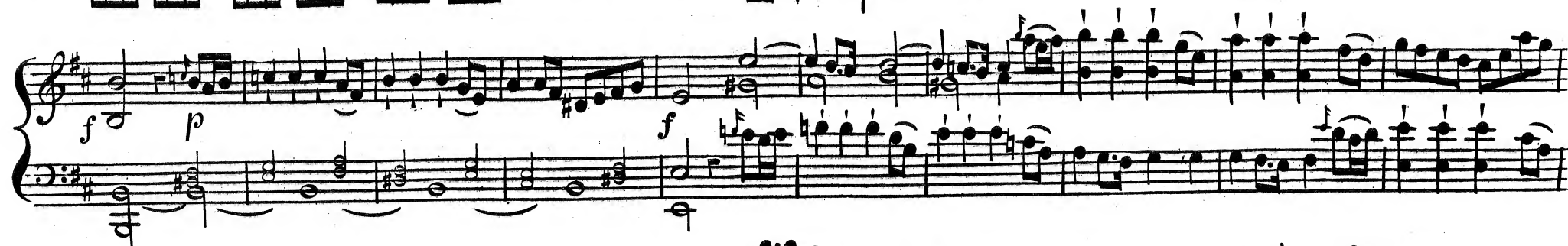
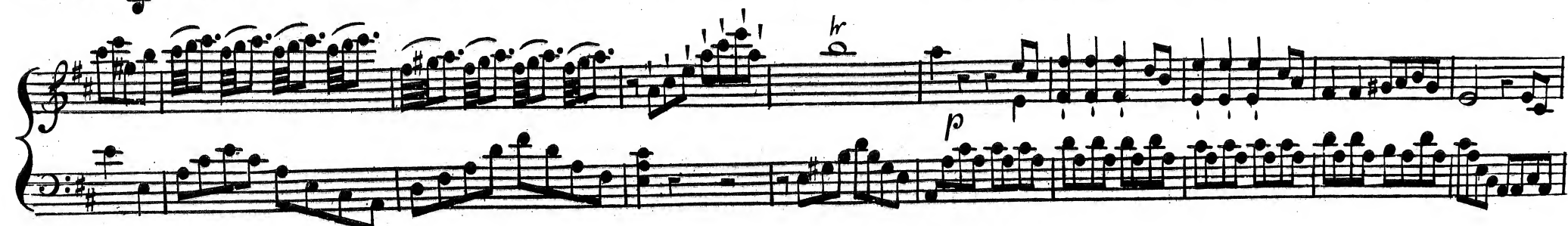
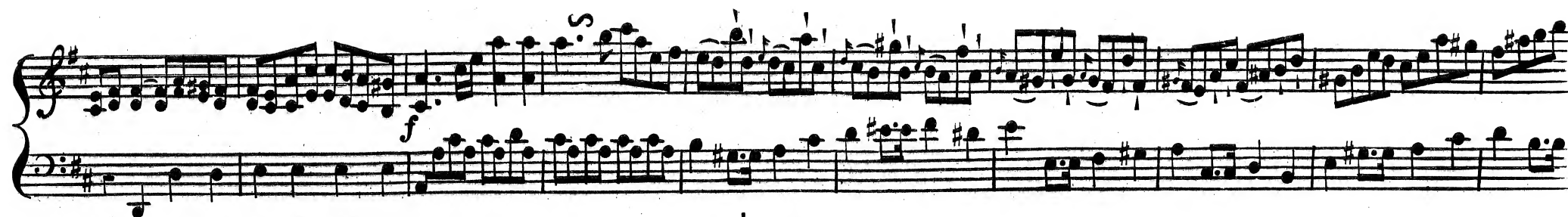
OVERTURE to the SIEGE OF BELGRADE

Storage

All? afsai

This page contains the musical score for the Overture to the Siege of Belgrade, page 2. The score is written for a piano and features six systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a forte (f) dynamic and includes a fermata. The second system is marked with a piano (p) dynamic. The third system is marked with a forte (f) dynamic. The fourth system is marked with a piano (p) dynamic. The fifth system is marked with a piano (p) dynamic. The sixth system is marked with a piano (p) dynamic. The score concludes with a final chord.

Dynamic markings: *f*, *p*, *sf*.



Handwritten musical score for piano, page 4. The score is written on six systems of grand staves (treble and bass clefs). The key signature is one sharp (F#). The first system begins with a forte (f) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and ties. The second system contains a mezzo-forte (mf) dynamic marking. The third system contains a piano (p) dynamic marking. The fourth system contains a mezzo-forte (mf) dynamic marking. The fifth system contains a piano (p) dynamic marking. The sixth system contains a mezzo-forte (mf) dynamic marking. The score concludes with a final measure marked with a double bar line.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff begins with a series of chords and eighth notes, marked with a forte 'f' dynamic. The bass staff provides a steady accompaniment of eighth notes.



The second system continues the musical piece. The treble staff features a melodic line with eighth notes and some triplet-like groupings. The bass staff continues with a consistent eighth-note accompaniment.



The third system shows a change in texture. The treble staff has a more complex, arpeggiated pattern. The bass staff has a melodic line with some rests. Dynamics include a forte 'f' and a piano 'p' marking.



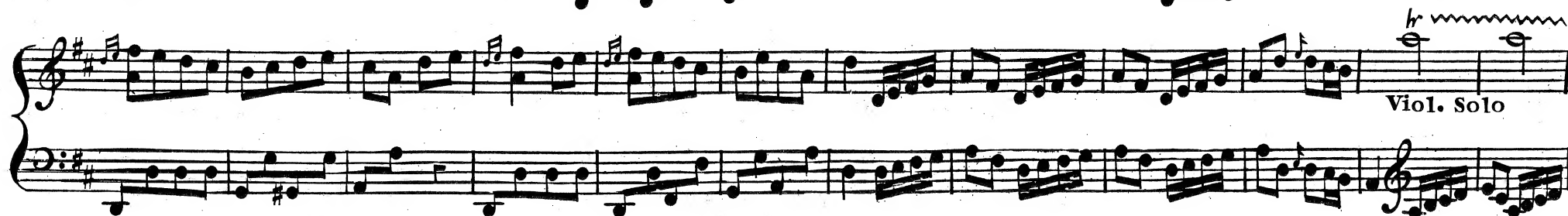
The fourth system features a more active bass line with eighth notes. The treble staff has a melodic line with some rests. A forte 'f' dynamic is present.



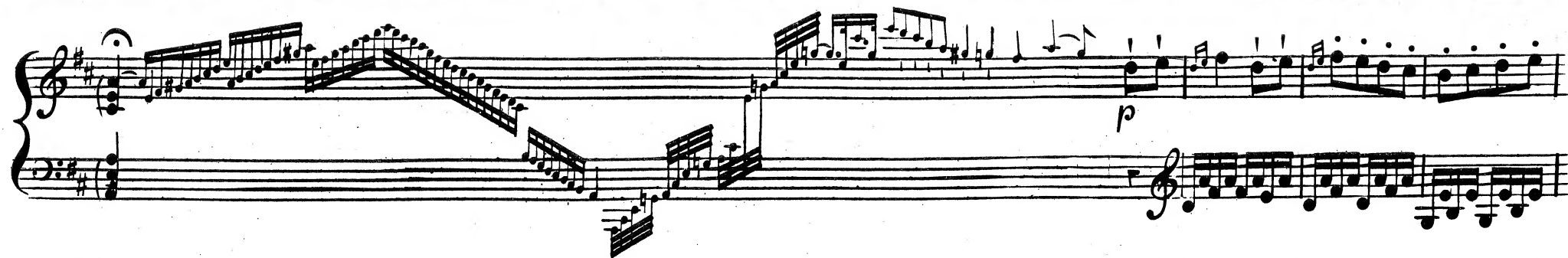
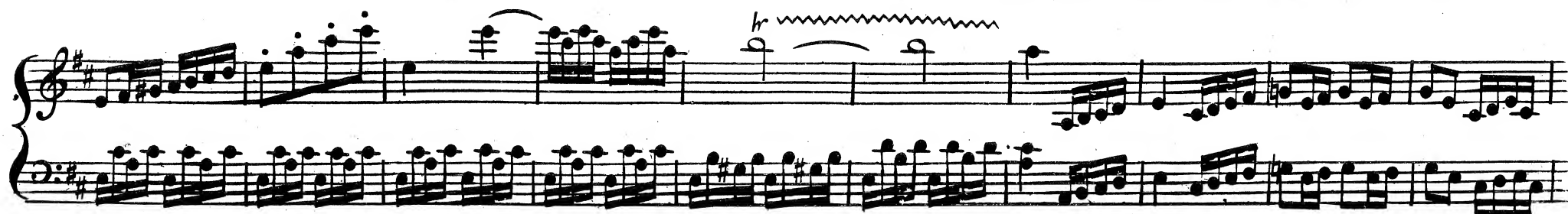
The fifth system concludes the page. The treble staff has a melodic line that ends with a double bar line. The bass staff also concludes with a double bar line. The word 'Volti' is written at the end of the system.

Volti

Andantino
un poco
Sostenuto



Viol. Solo



8 The Curtain rises

The piano introduction consists of two systems of staves. The first system has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. The second system continues the accompaniment with more complex chordal textures in the treble.

CHORUS

The chorus section features vocal staves and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die away in the Sky". The piano part includes a *Piano Forte* marking and a *p* marking.

This block contains the continuation of the chorus. The vocal staves repeat the melody for the second line of the chorus: "'till the en-vious Moon die a-way in the Sky". The piano accompaniment continues with a steady eighth-note pattern. The section concludes with a key signature change to one flat (B-flat major) and a *p* marking.

Dance of Turkish Soldiers

9

Two systems of piano accompaniment for the 'Dance of Turkish Soldiers'. Each system consists of a treble and bass staff. The first system begins with a piano (p) dynamic marking. The music is in 9/8 time, featuring a mix of eighth and sixteenth notes, with some triplet markings. The second system continues the melody and accompaniment, ending with a fermata (hr) over the final note.

Dance of Turkish Women

Two systems of piano accompaniment for the 'Dance of Turkish Women'. The key signature changes to two sharps (F# and C#). The music is in 9/8 time, featuring a mix of eighth and sixteenth notes. The first system is a single staff, and the second system consists of a treble and bass staff.

Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a-way in the sky and

Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a-way in the sky and

For

Two systems of piano accompaniment for the lyrics. The first system is a single staff, and the second system consists of a treble and bass staff. The music is in 9/8 time, featuring a mix of eighth and sixteenth notes. The first system is a single staff, and the second system consists of a treble and bass staff.

like the pale Christians leave Danubes fair stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair

like the pale Christians leave Danubes fair stream to reflect our vic-to-rious crescents bright beam

tutti

stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair stream to reflect our victo-rious

and like the pale Christians leave Danubes fair stream to reflect our victo-rious

crescents bright beam our crescents bright beam our crescents bright beam.

crescents bright beam our crescents bright beam our crescents bright beam.

The musical score is written for Trebles (soprano and alto) and Piano accompaniment. The Trebles part is on a single staff with a treble clef and a key signature of one sharp (F#). The Piano part is on two staves (treble and bass) with a key signature of one sharp (F#). The lyrics are written below the Trebles staff. The score is divided into several systems. The first system contains the first line of the Trebles staff and the first two staves of the Piano accompaniment. The second system contains the second line of the Trebles staff and the second two staves of the Piano accompaniment. The third system contains the third line of the Trebles staff and the third two staves of the Piano accompaniment. The fourth system contains the fourth line of the Trebles staff and the fourth two staves of the Piano accompaniment. The fifth system contains the fifth line of the Trebles staff and the fifth two staves of the Piano accompaniment. The sixth system contains the sixth line of the Trebles staff and the sixth two staves of the Piano accompaniment. The seventh system contains the seventh line of the Trebles staff and the seventh two staves of the Piano accompaniment. The eighth system contains the eighth line of the Trebles staff and the eighth two staves of the Piano accompaniment. The score ends with a double bar line.

Sung by Sig^{ra} Storace.

11

Martini

Violini

LILLA

fem p

Loft distress'd I'm thus dri - - - ven from home I'm thus dri - - - ven from home Ah

fem p

Allegro agitato

whi - - - ther shall poor Lil - - - la go wherefo - e'er where - fo - e'er her steps her steps may

roam where - fo - e'er her steps may roam tyrant pow'r ty - - rant pow'r will prove a

unis

foe ty - rant pow'r will prove a foe will prove will prove a foe.

manando

T. S.

Sung by Sig^{ra} Storace Mr. Fox & Mr. Kelly.

LILLA *Sotto voce* *Martini*

SERASKIER *Sotto voce* Ah may I dare to

ISMAEL Speak I command thee and tell thy grief can my power af-

Allegro Moderato

tell my grief and thus humbly im-plore re-lief to my fault-tring

-ford re-lief for my trem-bling heart for my trembling heart must yield re-lief speak I com-

Beau-ty may bold-ly tell - - - her grief such fine

tongue to my fault-tring tongue Oh yield be-lief Ah may I dare to tell - - my grief

mand thee and tell - - thy grief can my pow'r af-ford re-lief for my

eyes com-mand be-lief and his trem-bling heart and his trembling heart must yield re-lief

and thus humbly im - plore re - - - lief Oh to my fault'ring tongue yield be -
 trem - bling heart for my trembling heart must yield re - lief my trembling heart must must yield re -
 Beauty may bold - - - ly tell her grief his trem - - bling heart must yield re -

6 6 6 7 7 8 7 8 7 8 7

Viola
 - lief yield be - - lief Oh yield be - lief Ah to my fault'-ring
 - lief Ah my heart must yield re - lief my
 - lief Ah his trembling heart his trembling heart must yield re - lief

Bassoons *p*

8 3

tongue to my fault-er - ing tongue to my fault-er - ing tongue Oh yield be - lief
 trem - - - bling heart for my trem - - - bling heart for my heart must yield be - lief
 his trem - - - bling heart and his trem - - - bling heart must yield be - lief

Corni

f *Sotto voce* *f* *Sotto voce*

hear me hear me and yield be - - lief hear me hear me and yield be -

can my power give thee re - - lief can my power give thee re -

beauty boldly may ask re - - lief beauty boldly may ask re -

f 7 *Corni* *f* 7

-lief to my fault'ring tongue Oh yield be - lief to my fault'ring tongue Oh yield be - lief Oh yield be -

-lief for my trembling heart must yield be - lief for my trembling heart must yield be - lief must yield be -

-lief and his trembling heart must yield be - lief and his trembling heart must yield be - lief must yield be -

p 6 6

-lief Oh yield belief Oh yield be - lief *f*

-lief must yield belief must yield be - lief

-lief must yield belief must yield be - lief

f unis 7 6 6 5

Sung by Mr. Kelly

15

Clarinet
Andantino
Oboe
Violoncello
Bassoons
Martini and Storace
The

rose and the lil - ly their beauties combining delight in a - dorn - ing a form so di - vine such charms to a

Pea - fant configning Ah must I re - sign for - bid it ye powers to love 'tis a treason to love 'tis a

treason am - bi - tion as - suming the semblance of reason commands me with scorn the mean thought to decline The

rose and the lil - ly their beauties com - bining de - light in a - - dorning a form so di -

- vine such charms to a Pea - fant con - signing Ah must I re - sign Ah must I re -

Allegro Furioso

- sign Wealth and pow'r what are ye worth what are ye worth to plea - sure if ye

give not birth Rich in am - bi - tion's gil - ded toys I bar - ter them for re - al joys

rich in ambitions gilded toys I bar - - - ter them - - for re-al joys Wealth and pow'r what are ye worth

gil-ded toys I barter them for re-al joys I bar - - - - - Oboe - - - - -

sf 7 5 7 6 5 4 *sf* 7 5 6 6 6 4 2 6 6

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "I barter them for real joys I bar-ter them for re - al". The score includes dynamic markings: *f* (forte) and *p* (piano). There are also fingering numbers (6, 4, 2, 6) and figured bass notation (7 5, 7 5, 7 5, 7 5) in the bass staff.

joys for re - al joys for re - al joys for re - al joys.

sf 6 6 5 3 *f* 6 6 7 5 6 5 3

Sung by Mr. Dignum & Mrs. Bland

Martini

GHITA

How the deuce I came to like you I am fure I cannot tell how the deuce I came to

p 6 7

like you I am fure I cannot tell had my face not chanced to fstrike ye had my face not chanced to fstrike ye I'd been

6 6

PETER

pleaf'd Sir juft as well Oh I'd been pleaf'd Sir juft as well faith as you fay I too

6 6 4 5 3

wonder why to like you I'm inclin'd faith as you fay I too wonder why to like you I'm in-clin'd tho' in

6 7

love we're apt to blunder tho' in love we're apt to blunder love you know they fay is blind for love you know they fay is

6 6 5 6 5

GHITA

you're o-gling all the lasses

PETER

each hour in falsehood passes

PETER

blind

you're simpring at each lad

you

6 6 6
4 5

GHITA

tho' you think as you've bespoke me I shall let you break my heart no no no no you shall

PETER

flirt it just as bad tho' you think as you've bespoke me I shall let you break my heart no no no no you shall

6 6 6
4 5

f

6 4

unis

6 4

unis

never break my heart

PETER

GHITA

You

provoke me

never break my heart

You had better not provoke me had better not pro' I am ready now to

p

7

7

7

shall I stay or shall I go 'tis as you please say yes or no

part am ready now to part shall I stay or shall I go 'tis as you please say yes or no

T.S.

yes or no fir pray fay but yes or no as you please fay yes or no as you
 yes or no as you please fay yes or no as you please fay yes or no as you
 please fay yes or no
 please fay yes or no then suppose I take my
 do I'm sure I shall not grieve tho' you think as you've bespoke me I shall
 leave tho' you think as you've bespoke me I shall
 let you break my heart I shall let you break my heart I shall let you break my heart
 let you break my heart I shall let you break my heart I shall let you break my heart
 f unis

PETER GHITA

You had better not provoke me better not I am ready now to part

p

GHITA

I shall I stay or shall I go 'tis as you please say yes or no yes or

PETER

ready now to part I shall I stay or shall I go tis as you please say yes or no yes or

T.S.

no Sir pray say but yes or no as you please say yes or no as you please say yes or

no as you please say yes or no as you please say yes or no as you please say yes or

f p f p f p_{6/4} f p_{5/3} f

no as you please say yes or no as you please say yes or no.

no as you please say yes or no as you please say yes or no.

6 6 unis

Allegretto

All will hail the joy-ous day when love his triumph fshall display the

ruf-tic pipe af-fist the fong the dance fshall min-gle old and young the ruf-tic pipe af-fist the fong the

dance fshall min-gle old and young old and young old and young the dance fshall min-gle

old and young the sprightly bells with welcome found fshall spread the

Carrillon

happy news a-round and give a hint to maidens coy and give a hint to mai-dens coy that

youth they should not mis-employ that youth they should not mis-employ. *f*

p *f*
unis

2^d Verse

Yuseph shall with fullen pride
 Envy joys to wealth denied;
 And as we trip with merry glee
 Shall with himself as poor as we .
 The sprightly bells, &c.

24 Sung by Mr. Suett Mr. Dignum Mr. Bannister Jun^r & Chorus of Turkish Soldiers.

Allegro
con
Spirito

YUSEPH

Storage

Seize him -

PETER

feizehim feizehim I fay LEOPOLD

Seize him

feizehim I fay Let me come at him let me come

Chorus of Turks & Soldiers

YUSEPH

make haste and bear him away don't fear I'll protect you

knock him down I com-

at him Oh let me come at him I pray

you knave I suspect you knock him down he com

7/5 6/4 7/5 6/4 5/3

PETER

YUSEPH

PETER

YUSEPH

mand it knock him down

I command it

hear me

hear me

hear me

hear me

LEOPOLD

mands it

knock him down be command it

hear him

hear him

hear him

no no hear me

Chorus

we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us

we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us

unis

6 6

YUSEPH

fafe while that fel-low is free don't fear I'll protect you LEOPOLD knock him down CHORUS I com-
 fafe while that fel-low is free you knave I suspect you knock him down he com-

6 4 unis *p* *f* 7

PETER YUSEPH PETER YUSEPH

-mand it knock him down I command it hear me hear me hear me hear me LEOPOLD
 commands it knock him down he commands it hear him hear him hear him no no hear me

6 6 *p* *f* *p* 6 *f* *p* 6 Cres

Chorus

we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that.
 Chorus
 we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that

f unis 6 5

fellow is free we're none of us fafe while that fel-low is free.
 fellow is free we're none of us fafe while that fel-low is free.

6 4 5 3 unis 6 6 4 5 3 unis

Sung by Mr. Cook or Mr. Sedgwick

[illegible]

Piu Allegro

high re - vi - ving o'er the ground the fo - rests' mo - narch lifts his head at length the woodman

sf sf sf sf sf unis

6 4 5 3

clears a-round where'er the noxious thickets spread and high re - vi - ving o'er the ground the

7 6 4 5 3 7 unis

fo - rests' mo - narch lifts his head and high re - vi - ving o'er the ground the

6 4 5 3

Oboes

fo - rests' mo - narch lifts his head and high re - vi - ving o'er the ground the fo - rests' mo - narch

6 6 4 5 3 unis sf sf Cres

lifts his head the forests' monarch lifts his head

f 6 4 5 3 7 2 5 3 7 2 8 3

Sung by Sig^{ra} Storace

Andantino
con
Espressione

Oboes

Martini

Bassoons

Cres

Oboe

LILLA

Blithe as the

hours of May were those I now de-plore when first I own'd Love's gen-tle fway they will return no

Bassoons

more

Ev'ry fond hope is lost no comfort can they

Tafo Solo

bring Winters un-time-ly Frost a chil - - - ling chil - - - ling frost def- troy'd the infant

Spring Blithe as the hours of May were those I now deplore when first I own'd Love's gentle way they will re-
 -turn no more Blest hours no more re- turning no no no more re- turning no no no no more returning they return no
 more Blest hours no more re- turning no no no no more re- turning no no no no more returning they return no
 more no no no no no no more re- turning they return no more they return no more they re- turn no
 more

Baffoon

sf

sf

TRIO.

Sung by Mr. Kelly Mrs. Bland and Sig^{ra} Storace

SERASKIER

All! Maeftofo When jus-tice claims the vic-tim due her dic-tates I o - - bey when

unis *p* 6 7 Cres

LILLA & GHITA

jus-tice claims the vic-tim due her dic-tates I o - bey Yet shoud dif-trefs for pi-ty fue you'll own the gentle

6 4 5 3 unis *f p sf* 6 7 7 5 6 4 5

SER: Law must prevail

LILLA

fway you'll own the gen-tle fway and fo it may exceptwhenlove is in the way exceptwhenlove is

7 2 8 3 6 4 5 3 6 4 5 *f p* 6 Violonc. 9 8 4 9 7 5 8 7 4 7 6 2

LILLA

in the way if e'er you lov'd yet shoud diftrefsforpi-ty fue

GHITA

yet shoud diftrefs yet should dif-trefs for pi--ty fue

SERAS:

your arts forbear Law must prevail I'll hear no more I'll hear no more nomorenomoreno no no

6 6 6 6 6 6 6 6 6 5

LILLA
where justice I at - - tend - ed where justice I at - - tend - ed Oh let me not find a foe Oh let

GHITA
where justice she at - - ten - - ded where justice she at - - tend - ed Oh let her not find a foe Oh let

p 6 6 5 8 4 8 6 5 6

- - - me not find a foe in what have I of - fen - ded A -

- - - her not find a foe in what has she of -

SERASKIER
when justice claims the vic - tim due her dictates I o - bey in what you have of

6 5 Cres *b7* *f* *unis*

- las I do not know A - las A - las in what have I of - - fen - ded A -

- fended A - las I do not know A - las A - las in what has she of - - fend - ed A -

- fended de - ci - ever well you know no more I'll hear law must prevail in what you have offended de -

6 6 Violonc. 6 6 5 4 3 *f*

thou - - - fand doubts re - - - volve a thousand thousand doubts - - - invaried former per

-plexing a thou-fand doubts revolve a thousand thousand doubts

a thou-fand doubts revolve a thousand thousand doubts

plex - - - per - - - plex - ing a thou - - - fand thou - fand doubts re -

in varied form perplex-ing in varied form per - plex - ing a thousand doubts doubts re -

in varied form per-plexing in varied form per - plex - - ing a thousand doubts doubts re -

- volve - - a thou - - - fand thou - - - - fand doubts re - - - volve

- volve - - a thousand doubts re - - - volve

- volve - - a thousand doubts / re - - - volve

6 6 5 6 6 6 8 7 6 - 5 6 5 4 - 3

ad Lib. a Tempo a Tempo a Tempo a Tempo

Volti Subito

Allegro

Compassion thus in - treating in vain shall we implore may pity forrow

Compassion thus in - treating in vain shall we im-plore may pity forrow greeting forrow

Compassion thus in - treating in vain ye shall implore in vain ye shall im

f unis*p* 6Viol^o

6

7/4 Cres

greeting our happiness re-store our happiness re-store

our hap -

greeting our happiness re-store our happiness re-store

our hap -

- plore begone I'll hear no more begone I'll hear no more

no more

8/3

f 6/5

6/4

5/3

p

7

be-gone I'll hear no more

7

7

7

b7

b7

pinefs may pi-ty forrow greeting our happinefs re-store our happinefs re-store Alas in what - - in what have I - -

pinefs may pi-ty forrow greeting our happinefs re-store our happinefs re-store Alas in what - - in what has she - -

be gone, no more be gone no more I'll hear Law must prevail no more I'll

f 6 6 6 5 6 6 6

Alas in what have I of - - - fen - - - - ded A - las I do not know Alas in what - - - in what have I - - - Alas in

Alas in what has she of - - - fen - - - - ded A - las I do not know Alas in what - - - in what has she - - - Alas in

hear in what you have of - fended de - ciever well you know Law must prevail no more I'll hear

8 3 6 4 5 3 6 6

what have I of - - - fen - - - - ded A - las I do not know A - las I do not know I do not know I do not know.

what has she of - - - fen - - - - ded A - las I do not know A - las I do not know I do not know I do not know.

in what you have of - fended de - ciever well you know de ciever well you know too well you know too well you know.

8 3 6 4 5 3 6 6 6 4 5 3 6 6 4 5 3

All?

LILLA & GHITTA

Martini

So kindly condescending to our complaints attending your highness us befriending no

unis

CHORUS

more shall wrongs as sail

So kindly con-descending to our complaints attending your highness us befriending no more shall wrongs as-

So kindly conde-scending to our complaints attending your highness us befriending no more shall wrongs as-

Lilla

Ghitto

GHITTA

- fail

LEOPOLD

be silent I beseech

we're bound to you for

Your highness please to hear me

Zounds I'll be cool don't fear me

PETER

- fail

Oh let us hear his speech

LILLA

e - ver

SERASKIER

To thank you I'd endea-vour

No fil - ly compliments I pray

methinks you foon might learn the way

7 6 5
5 4 36 5
4 37 6
5 47 6 5
5 4 36 5
4 37 6
5 48 7
6 55 6 5 6
3 4 3 4

CHORUS

37

fotto voce

(So kindly con-de-scen-ding to our complaints at-ten-ding his highness us befriending no

Seraskier

fotto voce

(Seemingly con-de-scending to their complaints at-ten-ding tho' Lovemy bo-foms

(So kindly con-de-scen-ding to our complaints at-ten-ding his highness us be-friending no

5/3 sf sf sf sf sf sf

Principal Voices

CHO:

more shall wrongs af-fail) - - - may fate our prayers be-friend-ing no dif-appointment fend-ing let

rending yet shall my scheme prevail may fate our pray'rs be-friend-ing no dif-appointment fend-ing let

more shall wrongs af-fail) - - - may fate our pray'rs be-friend-ing no dif-appointment fend-ing let

Cres unis sf sf sf 4/2 f

fotto voce

love and truth pre-vail let love and truth pre--vail may

love and truth pre-vail let love and truth pre--vail may

love and truth prevail let love and truth pre--vail may

6 6 6/5 p 6 6 4 3 3 7 5 4 2

CHORUS

fate our prayers be-friending no disappointment sending let love and truth prevail fe - cure-ly blifs en - joy - ing all
 fate our pray'rs be - friending no disappointment sending let love and truth prevail fe - cure-ly blifs en - joy - ing all
 fate our prayers be-friending no disappointment send-ing let love and truth prevail fe - cure-ly blifs en - joy - ing all
 fears of power an - noy - ing your clemen - cy def - troy - ing now jus - tice shall pre - vail (so kindly con - de - scen - ding to
 fears of power an - noy - ing your clemen - cy def - troy - ing now jus - tice shall pre - vail (so kindly con - de - scen - ding to
 fears of power an - noy - ing your clemen - cy def - troy - ing now jus - tice shall pre - vail (so kindly con - de - scen - ding to
 our complaints at - ten - - ding his highness us be - friending no more shall wrongs af - fail) - - - - - fe -
 - scending to their complaints at - ten - ding tho' love my bo - foms rending yet shall my scheme prevail fe -
 our complaints at - tend - ing his highness us be - friending no more shall wrongs af - fail) - - - - - fe -
 sf sf sf sf 7 Cres 7

SER: Tacet

Principal Voices

CHORUS

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fhall prevail your

curely blifs en-joy-ing all fears of power an-noy-ing (tho' love my bo-foms rend-ing yet fhall my fcheme prevail)

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fhall prevail

p *f*

LILLA & GHITA

highnefs us be-friend-ing no more fhall wrongs af-fail

to kindly con-de-fcen-ding no more fhall wrongs af-fail no

(yet fhall my fcheme prevail)

(yet fhall my fcheme prevail yet

no more fhall wrongs af-fail

no more fhall wrongs af-fail no

6 6 5 6 6 4 3 6 6 4 3 6

more fhall wrongs af-fail no more fhall wrongs af-fail.

fhall my fcheme pre-vail yet fhall my fcheme pre-vail.)

more fhall wrongs af-fail no more fhall wrongs af-fail.

5 3 6 5 3 *f*

Andantino
un

Poco Lento

Storage

Cres

il

Clarinet

Corn

Flute

Fagotti

Clar^t

unis

7^b

7

6

T.S.

Eccho Oboe

CATHERINE

My plaint in no one pi-ty moves. in

Pizzicato

no one pi-ty moves fave Ec - - cho who in plaints - - re-

- plies like me de-priv'd of him the loves with sympathy she counts the

counts my fighs she counts my fighs pleaf'd with the strain the hap - lefs maid re -

Clarinet

Oboe

- peats the un - a - vail-ing moan and while she lends her foothing aid laments my for - - row and her

Vio.

Oboe

Vio.

own pleaf'd with the ftrain the hap - lefs maid re - - peats th'una-vail-ing moan

and while she lends her footh - ing aid laments my for-row and her own la -

- ments - - - la - ments - - - my for -

- - - row and her own laments my for - row my forrow and her own laments my

for - row my for-row and her own

a tempo

ad Lib.

T.S.

f

6/4 5/3 7/2 3/8 7/2

Sung by Mr. Kelly and Mrs. Crouch

Storage
CATH: 43
a tempo

CATHERINE

Of plighted faith fo truly kept of all love dic - tates tell Of all love dic - tates tell a tempo of

Andantino Grazioso

rest - less thought that never slept since when she bade farewell since when she bade fare-well the ri - sing high the

SERAS: CATH:

[illegible]

CATH:
SERAS:

to may the fympa - thetic foul di - rect kind fancys wing where future hours in transpottrolland loves rewards shall bring and

* to may the fympa - thetic foul di - rect kind fancys wing where future hours in transpottrolland loves rewards shall bring and

7 6 5 6 6 5 7 8 6 4 6

loves rewards shall bring of rest- - less thought that ne - - ver slept since when she bade fare-well

loves rewards shall bring of plighted faith so truly kept of all affection dictates tell of restless thought that never slept since her belov'd she bade farewell

* If this part is sung by a Lady, she must sing the under notes.

* If this part ⁴/₃ is sung by a Lady she must sing the under notes.

(reading)

of plighted faith so truly kept of all affection dic-tates tell of restless thought that never slept since her be-lov'd she bade fare-
the fre - - quent tear the ri - - sing sigh the chil - - ling

- well - - so may the sym-pa - thetic soul di-rect kind fan-cy's wing where fu-ture hours in
fear - - - so may the sym-pa - thetic soul di-rect kind fan-cy's wing where fu-ture hours in

transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re-wards shall
transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re-wards shall

bring - - - and love's re-wards shall bring.
bring - - - and love's re-wards shall bring.

Sung by Mr. Kelly

45

Allegro

afsai

Pacifiello

Confu - fion

thus

de - fea - ted

with bit - - ter



scorn

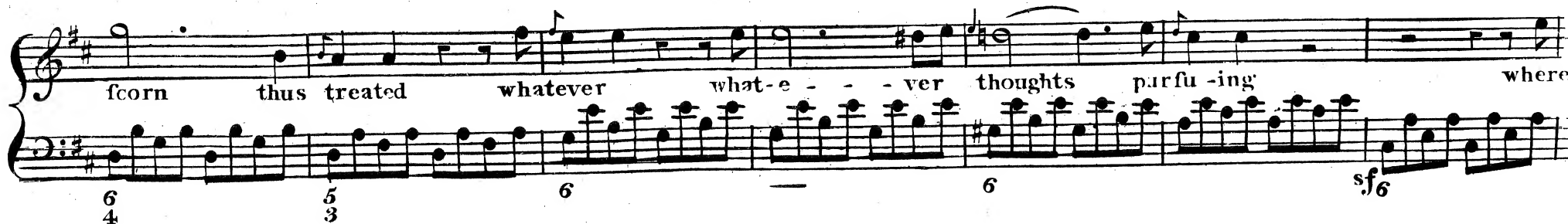
thus treated

whatever

what - e - - - ver thoughts

purfu - ing

where



e - - - ver

I turn mine eyes

fur - rounding mifts of ruin

in darkning cir - cles



rife

furround - ing mifts of ru - in

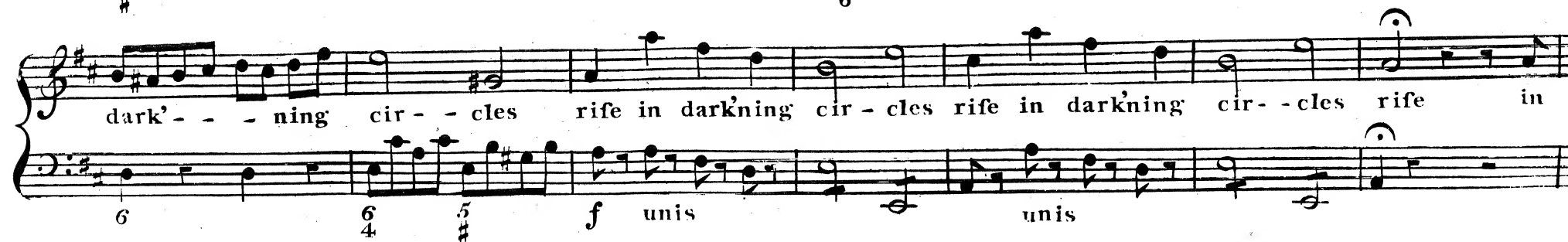
furrounding mifts of ru - in

in darkning



dark' - - - ning cir - - cles

rife in darkning cir - cles rife in darkning cir - cles rife in



frost in fire in frost in fire by turns my bo - - - fom free - - - zes

burns 'tis fixt my ri - - - val finds finds a grave yet ho - nour bids me save from

death the captive brave in frost in fire in frost in fire by turns my bo fom my

bo - - - fom free - - zes burns freezes burns freezes in frost in

fire by turns my bo - fom free - zes free - zes burns Confusion thus de - feated thus de -

- feated what e-ver thought pursue - - ing where'er I turn my eyes furrounding mists of ruin fur-

6 sf $\frac{6}{4}$ $\frac{5}{3}$ 6 sf $\frac{6}{4}$ $\frac{5}{3}$ —

- rounding mists of ruin in dark'ning dark - - - ning cir - - cles rise fir - round - - ing

6 $\frac{6}{4}$ $\frac{5}{3}$ Cres

mists furround - ing mists of ru - in in dark'ning circles rise fur - - round - - - ing

il f $\frac{6}{4}$ $\frac{5}{3}$ p Cres

mists fur-rounding mists of ruin in dark'ning circles rise in dark'ning circles rise in

il f $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$

dark'ning circles rise.

$\frac{6}{5}$ 8 8 8 8

Andanti?

p

LILLA
 Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcer - - ning

GHITTA
 Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcern - - ing

kindly with flutt'ring fluttring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - ing.

kindly with flutt'ring fluttring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - ing.

his ſteps re - turn - - - ing fo may thy wings then wanton play no ſcorching fun no fun op -

his ſteps re - turn - - - ing fo may thy wings then wanton play no ſcorching fun no fun op -

The musical score is written for piano. It begins with a treble and bass staff. The tempo is marked 'Andanti?'. The key signature has one flat (B-flat). The time signature is 2/4. The piano part includes various fingerings (e.g., 5 3, 4 2, 5 3, 7 5, 6 4, 9 7, 8 6, 7 5, 7 2, 8 3) and ornaments (e.g., 5 4 3 2, 5 3, 5 3, 6 4, 9 7, 8 6, 7 5, 7, 6, 6 5, 7). The vocal parts are for Lilla and Ghitta. The lyrics are: 'Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcern - - ing'. The piano part includes the lyrics: 'kindly with flutt'ring fluttring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - ing.' and 'his ſteps re - turn - - - ing fo may thy wings then wanton play no ſcorching fun no fun op -'.

- pressing still gladly fan the ful - try day and prove the sum - mers blef - sing kindly with

- pressing still gladly fan the ful - try day and prove the sum - mers blef - sing kindly with

flutt - - ring flutt'ring pinions aid - - his weary steps re - turn - ing his weary steps return - - - ing

flutt - - ring flutt'ring pinions aid - - his weary steps re - turn - ing his weary steps return - - - ing

his steps re - turn - - ing with flutt'ring pinions kindly aid - - - ing

his steps re - turn - - ing with flutt'ring pinions kindly aid - - - ing

his steps re - turn - - ing.

his steps re - turn - - ing.

sf *f* *Cres*

PETER
hark

do what could the do I'm fure theres some one near us I'm fure theres some one near us Ghitta

LEO hark

could poor Ghitta do I'm fure theres some one near us I'm fure theres some one near us

LIL & GHL

our husbands near us my love I'm here my love I'm here you're here then but who is this fo

SER

ISM

Lilla their husbands near us you're here then but who is this fo

LILLA

near but who is this fo near Honest peafants home returning from their labour I sup -

GHITA

near but who is this fo near Honest peafants home returning from their labour I sup -

PETER

pose how I pray came you fo knowing whether they are friends or foes jea - lous fears per -

LEOPOLD

-pose how I pray came you fo knowing whether they are friends or foes

sf

SERASKIER

PETER (Now jea - - lous fears perplexing like 'whelming billows roll like billows roll) and

LEOPOLD like 'whelm-ing billows roll like 'whelming billows roll begone'tis thy falshood dif

ISMAEL jealous fears perplexing like 'whelming billows roll like 'whelming billows roll begone'tis thy falshood dif

Now jea - - lous fears perplexing like 'whelming billows roll like billows roll and

$\frac{6}{5}$ sf sf $\frac{6}{5}$ sf sf $\frac{6}{5}$ sf sf

LILLA

Ah can my dear suspect me my truth he cannot

GHITA

Ah can my dear suspect me my truth he cannot

wreck the tortur'd foul and wreck the tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood diffracts my tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood diffracts my tortur'd foul

wreck the tortur'd foul and wreck the tortur'd foul

$\frac{6}{4}$ $\frac{5}{4}$ sf sf

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray

LEOPOLD

ISMAEL

doubt now shuts in the day hope kindly lend thy ray of

6 5 4 3

fil - - ver light and to our eyes Oh bid thy bright Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

7 5 6 6 5 4 3

creation rife bid thy creation rife - - - creation rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife - - - bid thy creation rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid
rife bid thy creation rife and brightly to our eyes bid thy creation rife rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid
6 6 6 6 6 6 6 4 3 6 6 6 6 6

thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife - - bid thy crea-tion rife bid thy crea-tion rife.

6 6 6 4 3 6 6 4 3 6 6 4 3

Storage

Andantino

How few know how to

value life and taste its re - al joys unmix'd with jealousy and strife unmix'd with anger pride and noise unmix'd with jealousy and

strife unmix'd with anger pride and noise unmix'd with anger pride and noise Let riches power and pomp surpass and

scorn me if they please let me laugh love and drink my cheerful glass and lead a life of ease let me laugh love and drink

laugh love and drink laugh love & drink my cheerful glass and lead a life of ease

Life's current pure & limpid seems
Till passions wild mistake
In madness troubles all the streams
Of which he must partake.
Let riches power &c.

Sung by Sig.^{ra} Storace

Saliere

Allegretto

La ra la ra la la ra la ra la ra la ra la ra la ra la ra la ra

p 6 4 3 6 9 8 7 6 *sf* 6 4 3 6 9 8

Un poco Adagio

Flute

la ra la ra la ra la ra - la ra la what can mean that thoughtfull frown why those eyes to earth cast down tell me

7 6 6 *p* *sf* 6 5 *sf* 7

Tempo 1?

what am I see they fee let them kindly look on me La ra la ra la - la ra - - la ra la ra la

6 *sf* 6 # *sf* 6 4 3 6 9 8 7 6

ra la ra la ra la ra - - la ra la - - la ra la ra la ra la ra - - la ra la what then

sf 6 4 3 6 9 8 7 6 *sf* 6 4 3 6 9 8

Un poco Adagio

would my dearest have come indeed I will be grave and with melancholy face calmly hear the piteous case

p *sf* 6 # *sf* 6 *sf* 6 # 6

Tempo 1^o

La ra la ra la la ra - - ra la ra la ra ra la ra la ra la ra - - la ra la

la ra - - la ra la ra la ra la ra la ra - - la ra la

9 8 7 6 6 f 6

SERANADE

Sung by Mr. Kelly

Kelly

Andantino

To migh - - - ty love the yielding frings as pref - - - sing fa - - cred to

him they praise their sweet em - - ploy Ah my fond heart whose passion they're ex -

- pref - - - sing vi - - brates like them to love but not to joy.

MARCH of Turkish Soldiers

Storace

Allegretto

p *mf*

p *hr* *hr*

hr *hr*

Minore

mp Violoncelli Pizz.

p *hr* *hr*

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody in the treble staff is marked with a forte (f) dynamic and includes a crescendo leading to a first ending. The bass staff provides a rhythmic accompaniment. The second system continues the melody and accompaniment, also featuring first and second endings marked with '1' and '2'.

Sung by Mr. Dignum Mr. Dubois Mr. Sedgwick and Chorus of Austrians.

Storace

This section contains the vocal and piano accompaniment for the first verse. It includes three staves: a top staff for 'Principal Voices', a middle staff for 'Principal Voices' (likely a second part), and a bottom staff for the piano accompaniment. The tempo is marked 'Allegro Maestoso'. The lyrics are: 'Since victory now like a mistress kind puts an end to all our quarrels'. The piano part includes a 'Basso Tacet' instruction. The bottom staff is marked 'unis' and '6'.

This section contains the chorus and piano accompaniment for the second verse. It includes three staves: a top staff for the 'CHO.' (Chorus), a middle staff for the 'CHO.' (Chorus), and a bottom staff for the piano accompaniment. The lyrics are: 'In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since'. The piano part continues the accompaniment.

vic-tory now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the
victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the
victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the
f 6 5 3 6 6 7 3 6 7 6 6 6 5 4 3

vine we'll pluck our laurels from the vine we'll pluck our lau - - rels let us drink as we fight let us
vine we'll pluck our laurels from the vine we'll pluck our lau - - rels let us drink as we fight let us
vine we'll pluck our laurels from the vine we'll pluck our lau - - rels let us drink as we fight let us
6

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-
drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-
drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-
6 7 6 7 6 6 6 5 4 3

Prin. Voices

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

6 6 6 4 3

CHO^s

wine like the foe retreats a - pace thus we fiew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we fiew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we fiew our valour in drinking till our wine like the foe retreats apace till our

f 6 6 6 6

Prin. Voice

wine like the foe retreats a - pace thus we fiew our valour in drinking thus we fiew our valour in drinking let us

wine like the foe retreats a - pace thus we fiew our valour in drinking thus we fiew our valour in drinking let us

wine like the foe retreats a - pace thus we fiew our valour in drinking thus we fiew our valour in drinking let us

6 6 6 6 unis 6

Tutti

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

Principal Voices

CHO^s

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

6 6 6 5
4 3

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

6

The image shows a musical score for the song "The Drinking Song" by Robert Burns. It is arranged for three voices (Soprano, Alto, and Bass) and piano accompaniment. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink-ing". The piano part includes a bass line with a "unis" (unison) marking and a "6" (sixteenth notes) marking. The score is presented on a single page with a decorative border.

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink-ing

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink-ing

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink-ing

unis 6 6

unus

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

End of Act II.

unis

6

Andantino

fem. $\text{p} \frac{7}{4} \frac{8}{3}$

6 4 5 3 7 4 8 3 2

fotto voce

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile strife

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile

7 4 8 3 6 4 5 3 7 4 8 3 6 4 5 3

hof-tile strife a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail -

strife a - while a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail -

Sung by Mrs. Crouch

Storage

CATHARINE

Andantino

No more I'll

heave the tender sigh the tender sigh no more no no more I'll drop the bri-ny tear for hopes promis'd hour of bliss is near

Yet dan - - gers furrounding my rea - - son confounding Ah whither shall I fly

Ah whither whither shall I fly Ah whither whither shall I fly Ah whither shall I fly - - - no no

more I'll leave the tender fight the tender fight no more no no more I'll drop the bitter tear for hopes promised hour of

bliss is near yet dangers surrounding my reason confounding Ah whither shall I fly Ah whither shall I Ah

shall I fly - - - - - Ah whither shall I fly - - - - - Ah whither shall I

fly Ah whither shall I fly Ah whither shall I fly

Storage 67
LEOPOLD

That jade, Madam Lilla that gipsy, afar,
Is jigging away to the Turkish guittar;
While great smooth chin'd frubbles,
With vile squeaking trebles,
Chaunt her praises, to cheer
That curst Seraskier.

Till the handkerchief's thrown but then what's that to me,
It can't make me uneasy I'm happy, you see,
Tol de rol, &c.

It can't make me uneasy I'm happy, you see.

Sung by Sig^{ra} Storace

Storace

Cantabile

LILLA

Do-mef - - tic peace my foulds de -

- fire the dear - - - eft blifs - - fate could be - - ftow at length - - to thee I

may - - af - - pire mif - for - - tunes ftorms - - no lon - - - gerno lon - - - ger blow Do -

- mef - - tic peace my foulds de - - fire the dear - - - eft blifs - - fate could be -

frow at length to thee I may af- - pire mis- for - - - tunes storms no lon - - - ger

Allegro

blow Escap'd their ire now safe on shore I

listen listen I lif-ten to the tempests roar escap'd their ire now safe on shore I listen to the tempests

roar and while the billows the bil-lows i-dly foam and while - the

bil - - lows i - - - dly foam they more en - - - dear my long loft

home escap'd their ire now safe on shore I listen to the tempests roar escap'd the storm now

safe on shore I listen to the tem - pests roar and while the bil - lows i - dly foam they

more en - - dear my long lost home they more en - - - dear - - my long lost

home escap'd their ire now safe on shore I listen to the tempests roar and while the

bil - lows I - - dly foam they more endear my long lost home they more - - -

they more en - dear my long loft home

my long loft home and while the bil - lows i - - dly

foam they more en - dear my long loft home they more en - dear they more endear my long loft

home they more endear my long - - loft

home they more endear my long loft home.

unis

Sung by Mr. Suet

YUSEPH

Allegretto

Some time a - - go I married a wife and

the poor soul was the plague of my life I thought when I lost her troubles were done but i

'faith I find they're just begun tho' she's gone still 'tis all one my troubles a - - las are

just begun **f**

A magistrate I next became;
 To be impartial was my aim.
 No distinction I made between great and small:
 Plaintiffs, defendants I fleec'd them all.
 Great and small,
 Fleec'd 'em all.
 Turks and Christians, I cheated 'em all.

In praise of honesty, I've heard
 As policy 'tis much prefer'd,
 Then if 'tis best in life's repast,
 The daintiest dish, I'll taste the last.
 Honest at last,
 Tir'd of the past,
 Perhaps as a change I may try it at last.

Storage

LILLA

Allegretto

f

Tho' you think by this to

LEOPOLD

LILLA

vex me love no more can give me pain Vainly strive not to per-plex me you shall dupe me ne'er a-gain Now your

LEOPOLD

falfhood is re - quited I'll enjoy a fin - gle life Hark to glo - ry I'm in - - vi - ted by the

LILLA

LEOPOLD

LILLA

cheerful drum and fife By consent then now we fe-ver Love's all nonsense freedoms sweet And we take our leave for

LEOPOLD

LILLA

LEOPOLD

LILLA

LEOPOLD

LILLA

ever Never more again to meet never more never more never more never more I don't

LEOPOLD

BOTH

with Sir to allure you I don't wish your stay not I I'm quite happy I assure you gladly I pronounce good bye now I'm gone adieu for

ever gladly I pronounce good bye La la la ra la ra la ra la ra gladly I pronounce good bye You have chang'd your mind be -

lieve me no I told you so before can you have the heart to leave me yes I'll never see you more never more never more never

more never more no more no more no more no more never more my love shall leave me never part no never more La la la ra

la ra la ra la ra never never part no never more never never part no never more.

Sung by Mr. Kelly

SERASKIER

75

Storace

ff Love and honour now conspire to rouse my soul with martial fire to

Largo Maestoso *unis* *mf* *p* 6 6 6

rouse my soul to rouse my soul with martial fire

ff *p* Clarinet Bassoons

Ho - - - ly Pro-phet hear - - my pray'r - - give me once more my charm - - - ing

p 3 *hr* 6 4 5 6

Allegro Moderato

fair Oh give me once more - - my charming fair Trumpets behind the scenes the

f 6 4 5

Austrian trumpets bold alarms breathe de - fi - ance to our arms

then fir'd with ardour to engage give me to dare the bat - tles rage when groans that shall be heard no
 more eccho to the cannons roar when the fly - ing ranks are
 broke and all is loft in clouds of smoke Death stalks triumphant o'er the field
 Death stalks triumphant o'er the field on ev'ry fide the Christians yield on ev'ry fide the Christians yield on
 ev' - - - - - ry fide on ev'ry fide - - - the Christians yield Trumpets behind the scenes the

p *7/4* *3 Cres* *7/4 il* *f* *8/3* *sf* *b7* *6* *Dim* *b6* *b7* *5*

p *6* *6* *b7* *b7* *5* *6* *5* *b6* *5* *3* *4* *3* *4* *3* *sf* *Clar.*

f *Dim* *p* *f* *Dim*

f *Dim* *f* *sf* *6/4* *sf* *7* *sf* *6* *sf* *7* *5* *Vio.*

sf - *f* *sf* *6/4* *sf* *f*

Austrian trumpets bold alarms bid de-fi - ance to our arms still conquest doubly

bleses the lo - ver - - foldiers arms the lo - ver - - foldiers arms in

prospect he pos - ses - ses com - plying beauty's charms still in prospect he pos - fesses he pos - ses - ses beauty's

charms in prospect he pos - fesses complying beauty's charms comply - ing beau - - - ty's charms he pos -

- fesses beau - ty's charms he pos - ses - ses beauty's charms.

f *f* *p* *Vio.* *6* *6* *6* *4* *2* *sf* *6* *6* *6* *6* *7* *sf* *7* *sf* *7* *sf* *6* *6* *5* *4* *3* *fp* *6* *fp* *fp* *fp* *f* *6* *Dim* *f* *6* *3* *fp* *6* *fp* *6* *fp* *fp* *fp* *ff* *6* *6* *5*

Finale

CHOR^s of Austrian Soldiers Storace & Martini

Maestoso

Loud let the song of triumph rise blest triumph o'er op-

Loud let the song of triumph rise blest triumph o'er op-

Loud let the song of triumph rise blest triumph o'er op-

unis

6 4 5 3

prefusions fway valour has gain'd the brightest prize for freedoms voice shall join the lay valour has gain'd the brightest prize for freedoms voice shall join the lay

prefusions fway valour has gain'd the brightest prize for freedoms voice shall join the lay valour has gain'd the brightest prize for freedoms voice shall join the lay

prefusions fway valour has gain'd the brightest prize for freedoms voice shall join the lay valour has gain'd the brightest prize for freedoms voice shall join the lay

unis

6 4 5 3

CATH:

Fortune relenting from her stores her richest treasures lavish pours the bliss for which so long we strove the joys of victory and

SERAS:

love Vanquish'd I boast my victor brave light were the chains that valour gave more potent fetters now I find kindness subdues his captives

unis

CHORUS

Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms
mind Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms
Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms

f # 6 4 5 # 6 4 # 6 4 # 7 6 5 4

voice shall join the lay for freedoms voice shall join the lay
voice shall join the lay for freedoms voice shall join the lay
voice shall join the lay for freedoms voice shall join the lay

Spanish Tune

Allegretto

5 5 # unis

LILLA & GHITA unis

Now while music her strains most in - viting shall in sweet gra - ti - tudes cause dif - play Tho' un - tutor'd in
skill so delighting our heart felt thanks let us hum - bly pay strains so art - less tho we prof - fer

LILLA GHITA

LILLA GHITA BOTH

Hearts o'erflow - ing zest the of - fer Now while music her strains most in - viting shall - in sweet grati - tudes cause dif -

CHO: Peasants & Soldiers

play Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

f 7/5 7/5 7/5 7/5 6 6 6 6

LEOPOLD LILLA & GHITA

All ill humour thus vented in fighting we're as usual good humour'd and gay Happy li - ber - ty's

p 6/4 5/3 6/4 5/3

blessings re - gaining they in - - spi - ring our simple lays Freedom's glo - ri - ous cause suf - fering our

LILLA GHITA LILLA

humble song the great theme shall raise - Strains so art - - less Tho' we prof - fer Hearts o'er - flow - ing

GHITA **BOTH**

Zest the of-fer Freedom's glo-ri-ous cause sus-taining our humble song the great theme shall raise

CATH: **SERAS:**

From com-panions in danger this greeting of friendship how can we re-quite a re-ception fo

gracious when meeting 'tis then duty becomes a delight becomes a delight du-ty now becomes a delight a reception fo gracious when

PETER

a reception fo gracious when meeting 'tis then duty becomes our delight du-ty now becomes our delight a reception fo gracious when

ANSELM

a reception fo gracious when meeting 'tis then duty becomes our delight du-ty now becomes our delight a reception fo gracious when

LILLA & GHITA

mee-ting duty becomes a delight Bright the laurel of victory gracing man-ly brows merit marks it to wear

mee-ting duty becomes our delight

mee-ting duty becomes our delight

CHORUS Men

Women

tutti

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Toils forgetting beauty beaming Bright the

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the

f 7 7

laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

6

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - rite fair

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - rite fair

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - rite fair

Wine